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A CONDUCTOR'S PREPARATORY ANALYSIS OF THE

MOZART MISSA LONGA K. 262.

BY

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ABSTRACT

This paper is a study of the Mozart Missa Longa, K. 262, from an historical and analytical viewpoint. The historical discussion begins with a brief history of the city of Salzburg, and its musical tradition. Special emphasis is given to the Archbishops of Salzburg as key influential figures in the city's musical development. Since Archbishops Schrattenbach and Colloredo reigned during W.A. Mozart's stay in Salzburg, the two are given special attention in the discussion. The discussion illustrates that their personal musical tastes and demands created new styles of writing that were manifested in the masses of W.A. Mozart. A brief survey of the Mozart masses reveals that a unique style of mass composition evolved as a result of the Archbishops' influence. A discussion concerning the date and intended occasion of the Missa Longa then follows.

The remainder of the paper is a movement by movement analysis of the work. Intended as a companion to the score, the analysis includes a commentary on Mozart's use of form, harmony, and composition technique.

TABLE OF CONTENTS

INTRODUCTION.....	1
CHAPTER I AN HISTORICAL SURVEY OF SALZBURG'S MUSICAL TRADITION.....	1
A. FOURTEENTH TO THE EIGHTEENTH CENTURIES.....	1
B. THE GOLDEN ERA (1700 to 1800).....	3
C. ARCHBISHOPS SCHRATTENBACH AND COLLOREDO	5
D. THE MISSA SOLEMNIS/BREVIS HYBRID THE MOZART <u>MISSA LONGA, K. 262</u>	7
CHAPTER II ANALYSIS OF THE MOZART <u>MISSA LONGA, K. 262</u>	12
A. KYRIE.....	12
B. GLORIA.....	16
C. CREDO.....	20
D. SANCTUS.....	31
E. BENEDICTUS.....	32
F. AGNUS DEI.....	34
CONCLUSION.....	37
BIBLIOGRAPHY.....	39
APPENDIX I.....	43
APPENDIX II.....	44

LIST OF FIGURES

FIGURE I. (music excerpt).....	13
FIGURE II. (music excerpt).....	14
FIGURE III. (music excerpt).....	15
FIGURE IV. (music excerpt).....	21
FIGURE V. (music excerpt).....	26
FIGURE VI. (music excerpt).....	32 ¹

¹All musical excerpts taken from:

Mozart, W.A., Missa Longa in C, KV 262, ed. by Ulrich Haverkamp, (Breitkopf & Hartel: Wiesbaden), 1985.

INTRODUCTION

The sixteen masses of Wolfgang Amadeus Mozart represent the pinnacle of Salzburg's sacred music tradition. Much of this success was engineered by the city's Archbishops who, by financing the court and imposing personal tastes on the musical standard, helped influence musical development. This paper will focus on the reign of the last two Archbishops of Salzburg. It will be shown that their personal demands and expectations forged a unique style of mass composition. An analysis of the Mozart Missa Longa K. 262, featured as a representative work, will illustrate compositional practices common in masses of the time. Included will be a commentary on Mozart's use of form, harmony, and compositional technique.

AN HISTORICAL SURVEY OF SALZBURG'S MUSICAL TRADITION

THE FOURTEENTH TO THE EIGHTEENTH CENTURIES

Though much of Salzburg's musical success has been attributed to the music of Wolfgang Amadeus Mozart, the seeds of excellence had already been planted by the 14th century. By Mozart's time, Salzburg had established itself as one of the most important musical centres in Austria, and perhaps even Europe.

Archbishop Pilgrim II (1365-96) was the first to employ court musicians on a permanent basis, by establishing a choir of six boys and six chaplains. After the installation of three pipe organs (one with 2024 pipes) in the city's main cathedral in

1399, more musicians became attracted to the city.²

It was not until the reign of Archbishop Wolf Dietrich von Raitenau (1587-1612), that the number of court musicians in permanent employ was significantly enlarged. Numbering twenty-three in total, the court was endowed with one kapellmeister, eight "discante", three altos, two tenors, four basses, one cornet player, two organists and two instrumentalists/composers. During this time, Salzburg's musical life began to develop a cosmopolitan identity as musicians were hired from across Europe, most often from Italy and the Netherlands.³

The destruction of the main cathedral by fire in 1598 marked the beginning of a new era in Salzburg's musical development. The construction of the cathedral's replacement, finished in 1628, influenced the beginning of a new trend in musical composition with its vast proportions - stile concertato.⁴ The leading proponents of this style were Steffano Bernardi from Verona (1578-1638) and Andreas Hofer from Reichenhall (1653-82), who eventually became the first "Prefect" of the Domsangerknaben-Institut. This facility, founded by Archbishop Max Gandolf von Kuenberg, was designed to educate and train twelve to fifteen chapel boys at one time. In so doing, Salzburg was able to cultivate fine musicians without necessarily importing them from other countries.

² Alison Maitland, *The Development of Form and Style in Eighteenth Century Salzburg Church Music*, (Ph.D. diss., Musicology U. of Aberdeen, G.B.), pp. 1-5.

³ Alison Maitland, pp. 1-5.

⁴ Stile Concertato is a style of baroque music in which instruments or groups of instruments are treated spacially in opposition to one another.

During the next fifty years, the fame of the Salzburg court began to spread throughout Europe. This was primarily due to the appointments of Alsatian Georg Muffat (1645-1704) and Franz Heinrich Biber (1644-1704). Muffat was an organist of international repute who studied under Lully, and who was briefly involved with the Viennese court prior to his arrival in Salzburg. Due to his influence, an additional organ was installed in the cathedral, increasing the total number to five. Franz Heinrich Biber, a violinist and composer, also had an established international reputation for excellence as a performer and pedagogue. Together, they attracted the finest students and musicians to the city.⁵

THE GOLDEN ERA (1700 to 1800)

The foundation for Salzburg's "Golden era", was completed when Archbishop Franz Anton von Harrach (1709-27) appointed Antonio Caldara (1670-1738) to the position of court composer. The masses, oratorios, and operas commissioned from Caldara by the Archbishop infused the musical community of Salzburg with new vitality since they introduced the new ideals of the Neapolitan style. This style of composition remained influential throughout the remainder of the 18th century and was championed by some of Salzburg's greatest musicians, among them Johann Michael Haydn, Leopold Mozart, and Leopold's son, Wolfgang Amadeus.

Several factors were responsible for creating a musical climate favourable enough

⁵ Alison Maitland, pp. 1-5.

to foster such a distinguished tradition. Most significant was Salzburg's unique social/political situation: despite being independent from neighbouring countries, such as Austria and Bavaria, Salzburg was not isolated from foreign influence. In fact, Salzburg acquired a cosmopolitan identity by importing musicians into the city. Much to the irritation of local musicians, the Archbishops often appointed positions of higher importance to foreigners, usually Italians. Furthermore, it was a policy to send students showing musical promise to Italy for further study, at the Archbishop's expense. Since Italy was still the most important country for the development of musical innovations, Salzburg thus remained current with the latest musical trends.

Politically, Salzburg existed as an ecclesiastical principality of the Holy Roman Empire, ruled by Prince Archbishops who were elected by the cathedral chapter. Because it was a leading centre of faith, there was naturally a high demand for sacred music. While religion exerted a vital influence on music throughout all of Europe, the Archbishops were particularly responsible for moulding Salzburg's unique musical tradition. By exercising their powers, they were able to regulate such factors essential to musical development, as the size and distribution of musical forces employed by the court, and the financing, training and education of young musicians. More important, however, was their ability to impose specifications and demands on the type of music composed.

Because both the political and religious power of Salzburg was embodied in the position of Prince Archbishop a somewhat paradoxical marriage existed between sacred and secular music: while the Archbishop was the head of religious activities, he

nevertheless had to maintain the splendour of a court. Therefore, composers who provided sacred music for the church also had to compose secular music for the court (ie. opera). Sacred music tended to be more conservative and tradition-bound than secular music, however, because of the dual demands placed on composers a gradual mixture of the two styles emerged. A brief look at the lives of the last two Archbishops of Salzburg and their respective courts will illustrate their impact on the development of Salzburg's music.

ARCHBISHOPS SCHRATTENBACH AND COLLOREDO

Archbishop Sigismund III von Schrattenbach, who reigned between the years 1753 and 1771, took a keen interest in the music of his court. A detailed list of musicians employed by the court is provided in Marpurg's "Historisch-Kritische Beytrage zur Aufrahme der Musik" (Berlin, 1757).

Kapellmeister: Ernst Eberlin.

Vicekapellmeister: Josef Lolli, from Bolgna, previously tenor.

Court Composers:

- Caspar Christelli, from Vienna. Distinguished cellist and great master in accompaniment.

- Leopold Mozart, violinist and leader of the orchestra.

- Ferdinand Seidl, from Falkenberg in Schlesien, violinist.

The three court composers also play in the Chapel and at court on their instruments, and have , alternately with the Kapellmeisters, a week each in charge of the court music. They are responsible for the choice of music during their own weeks.

8 violinists: under one at present in Padua with Tartini.

2 violists

Organist and Keyboard-players:

- Anton C. Adlgasser, Franz Ignaz Lipp.

These two organists play alternately the big organ and the side organ [where the soloists are]; they are also heard as accompanists in chamber

music.

-Georg Paris: always plays the small organ under the choir, where the choristers are, and plays for the daily divine service.

2 cellists

2 violinists

4 bassoonists

Trombonist: Thomas Gschlatt from Stockerau; great master also of the violone and cello, and plays bugle.

3 oboists and flautists

2 buglers

Singers

Soloists

-The celebrated Herr Andreas Unterhofer, Prefect of the Chapel and Court Chaplain.

-Places of three other castrati no longer occupied.

-The celebrated Herr Joh: Seb: Brunner.

Basses:

-Josef Meissner, from Salzburg; has sung in many Italian, Dutch and German cities; at present on a short visit to Venice and Padua.

-Felix Winter, just returned from Italy after two years' absence.

2 Tenors

Permanently 2-3 sopranos in the Chapel and just as many altos, as solo singers.

Choral Singers

1. Canons: 2 choir regents-alternately directed daily services. 19 singers [1 alto, 2 alto falsettists, 8 tenors, 8 basses].

2. Choir members: 8 singers [1 alto falsettist, 3 tenors, 4 basses]. 4 play violone, as one must always play violone beside the small organ in the choir.

3. Chapel boys: 15. Taking the soprano part; clothing, food and drink provided by the court; own meal- and house-service; figural and choral song, organ, violin, and Italian instruction.

3 trombonists [ATB]: city tower-master and 2 assistants - yearly salary.

2 "Choral" trumpets and timps: 10 court and field trumpeter, and two unoccupied places.

2 drummers: no trumpeter and timpanist was taken in to court service unless he was also a good violinist.

Johann Rochus Egedacher: court organ-builder.
Andreas Ferdinand Mayer: from Vienna. Court lute- and violin-maker.
Both must keep instruments constantly in good order.
[transl.A.I.M.]⁶

This list offers an insight into orchestration practices of the Salzburg musical tradition. One characteristic of orchestrally accompanied church music, which distinguishes Salzburg from any other court, is its preference for a more festive orchestration style. With such a large number of trumpeters, and trombonists available to the court, it is no wonder that brass instruments were often included in the orchestration of sacred music.

The reign of Archbishop Hieronymus von Colloredo (1772-1803) brought about many changes, in terms of both orchestration and compositional practice. Under his rule, the number of court musicians was reduced to half the number employed by Archbishop Schrattenbach:

1 Kapellmeister	1 Cello
2 Konzert Meister	3 Violones
3 Organists	3 Bassoons
13 Singers	2 Oboes
11 Violins	2 Hunting Horns

THE MISSA SOLEMNIS/BREVIS HYBRID, AND THE MOZART MISSA LONGA, K. 262.

In anticipation of the 1783 edict of Austrian Emperor Joseph II which restricted the use of instrumental church music, Archbishop Colloredo began imposing limitations

⁶ Alison Maitland, *The Development of Form and Style in Eighteenth Century Salzburg Church Music*, (PhD. diss., Musicology U. of Aberdeen, G.B.), pg. 12.

and specifications on musical compositions. Most notable was the time limitation enforced on church evening and music concerts: evening concerts were to begin at 7:00 PM and were not to exceed one hour and fifteen minutes in length while music for church services was not to exceed a maximum of forty-five minutes.

W.A. Mozart, in a letter dated Sept. 4, 1776 to Padre Martini, writes:

I live in a place where music prospers but little, although we have some good musicians and some especially good composers of thorough knowledge and taste ... Our church music differs widely and increasingly from that of Italy.

A mass, with Kyrie, Gloria, Credo, the Sonata at the Epistle, the Offertorium or Motett, Sanctus and Agnus Dei, must not last longer than three-quarters of an hour, even on festivals when the Archbishop himself officiates. This kind of composition requires special study. And yet the mass must have all the instruments, trumpets, drums etc. Ah, if we were not so far from each other, how much I should have to tell you!⁷

Because of these specific demands, a new style of mass composition evolved in Salzburg. Traditionally, scholars have categorized masses into two genres: Missa Solemnis and Missa Brevis. Classification becomes unclear in the masses of W.A. Mozart, since elements of each were fused together in order to satisfy the wishes of the Archbishop. Mozart's Missa Longa K. 262 is a prime example of the results of such efforts.

In order for a work to be designated a Missa Solemnis, certain criteria must be met. Unquestionably, festive orchestration and the length of the mass are two features which distinguish such a work from one designated as Missa Brevis. Moreover, the nature of the movements themselves, often differs between the two genres:

⁷ Otto Jahn, Life of Mozart vol. I, translated by Pauline Townsend, (Cooper Square Publishing, 1970) pg. 244.

All "Solemnis" settings divide liturgical movements, especially the Gloria and the Credo, into small sections, each with a different tempo, meter and key. These works include more instrumental introductions or ritornellos, particularly in the Kyrie, Agnus Dei and movements of the Gloria and Credo. They also contain more contrapuntal writing with extended fugues appearing frequently at the end of the Gloria and Credo, and less frequently in the "Hosanna" and "Dona nobis pacem."⁸

This passage accurately describes the Mozart Missa Longa: The Gloria and Credo are divided into smaller contrasting sections, instrumental introductions are featured throughout the work, and counterpoint is one of the work's most distinguishing characteristics.

On the other hand, some scholars, including Einstein, argue that the Missa Longa K. 262 should, in fact, be categorized as a Missa Brevis. Despite its length, the mass emphasizes choral writing and lacks solo arias.⁹ However, other characteristics associated with the Missa Brevis genre include brevity of duration, minimal orchestration (the "church trio", consisting of two violins and basso continuo), little counterpoint, few subdivisions within large movements and a straightforward presentation of the text. In some Missa Brevis, lines of the text are abbreviated, or even articulated simultaneously. From this author's observations the Missa Longa resembles more closely the characteristics of the Missa Solemnis genre than those of the Missa Brevis.

Of the sixteen Mozart masses, not including the Requiem, seven (K. 49, 65, 192, 194, 220, 258, 259) have been named Missa Brevis by the composer. Of these, only

⁸ Julie Schnepel, "A Special Study of Mozart's Hybrid Masses", Mozart Jahr-Buch, (1989/90), pg. 56.

⁹ Ibid. Julie Schnepel, Mozart Jahr-Buch, pg. 57.

four (K. 49, 65, 192, 194) use the "church trio" for accompaniment . K. 220, 258 and 259 additionally incorporate winds and brass, thus creating a Brevis/Solemnis hybrid.

The remaining nine masses (K. 66, 139, 167, 257, 262, 275, 317, 337, 427), left unnamed by Mozart, range from Missa Brevis to Missa Solemnis in genre. K. 257, for example, utilizes a "church trio" and is moderate in length, suggesting a Brevis format. The other eight masses use full orchestration and, therefore, their relative length determines their categorization. K. 66, 139, 167, 262, and 427 are all relatively long and subdivide either the Gloria or the Credo texts into smaller independent units, thus suggesting a Solemnis format. Only K. 317 and 337 with their moderate durations and lack of text subdivision suggest a Brevis/Solemnis hybrid. (See Appendix I).¹⁰

As can be seen, the duration aspect of the Missa Brevis was often fused with orchestration and textual practices of the Missa Solemnis to create a mass genre conforming to the wishes of Archbishop Colloredo!

It would be misleading to say that Archbishop Colloredo was the only instigator in the development of this hybrid style. In fact, precedents had already been set in the masses of Eberlin and Fux. For example, seventeen of Eberlin's concerted masses are categorized as "Missa Solemnis Brevis," and Fux's mass K. 15 is entitled "Missa Brevis Solemnitatis."¹¹ While not designated as such, the Missa Brevis/Solemnis hybrid is evident in many of Mozart's masses, the composer's way of accommodating the specific tastes of the Archbishop.

¹⁰ Julie Schnepel, pg. 66.

¹¹ Senn, "Vorwort: to Neue Mozart-Ausgabe," Vol. 2, pg. IX.

The term Missa Longa, the title of Mozart's Mass K. 262, implies yet another genre. To date, however, research does not support any additional tradition. Bruce MacIntyre, in his study of 18th-century Viennese masses, adopts the term as an antithesis to the Missa Brevis. He argues that Missa Brevis were sometimes used in solemn occasions. Therefore, its opposite is not Solemnis, but rather Longa, emphasizing the difference in length, rather than liturgical importance.¹²

From the handwriting on the title pages of the manuscripts of Masses K. 262 and 257, it is evident that it was Mozart's father, Leopold, who gave these masses their titles. While K. 257 later became better known as the "Great Credo Mass," K. 262 retained its label of Missa Longa.

Specific details concerning the date of composition and the intended occasion for the performance of the Missa Longa are quite sketchy. It is generally accepted that the mass was written sometime during the year 1776, however, there is some discrepancy as to the occasion for which it was intended. Wulf Konold argues that the mass was intended for the ceremonial ordination of Ignaz Joseph Count Spaur as titular Bishop of Chrysopel on November 17, 1776.

As Spaur was an acquaintance of long standing of the Mozart family, the attribution seems perfectly plausible - and preferable to calling either K. 258 or K. 259 the "Spaur" Mass, as has been done in the past.¹³

¹² Bruce MacIntyre, The Viennese Concerted Mass of the Early Classic Period (UMI Research press: Ann Arbor, Michigan, 1986) pg. 6.

¹³ Wulf Konold, jacket notes to Mozart Missa Longa, K. 262, translated by Bridget Thorley, Dresdner Philharmonie and Rundfunkchor Leipzig/Herbert Kegel (Philips Digital Classics 412 232-2, 1983).

Otto Deutsch, on the other hand, believes the work was composed for Easter Sunday, April 7, 1776. This viewpoint is based on a diary entry of the same date by Joachim Ferdinand von Schiedenhofen (Court Councillor of Salzburg) which states: "...afterwards, to the Cathedral, where His Grace Pontificated. The Mass was a new one by the young Mozart."¹⁴

Because the Archbishop allowed extensive Mass settings only on very special occasions, either of the above two hypotheses seems possible. However, I believe the former to be the more likely.

ANALYSIS OF THE MOZART MISSA LONGA, K. 262.

W.A. Mozart was only twenty years old when he composed the Missa Longa, K. 262. The work reveals that, even at such an early age, Mozart had mastered many aspects of Mass composition. Formally, Mozart effectively organized the text of the Mass into a musical structure that employs sonata and ternary forms. In the movements with lengthier texts (i.e. Gloria and Credo), Mozart followed Neapolitan convention and subdivided the texts into smaller, more independent units. Compositionally, Mozart demonstrated his skill through a variety of ways. Counterpoint, one of the work's most distinguishing characteristics, is one such feature which illustrates this expertise. Extra musical devices, such as numerology, chromaticism and dynamic contrast, are additionally incorporated to intensify the meaning of the text. Most remarkable, however, is the way in which Mozart achieves motivic integrity within his movements. By using recurring

¹⁴ Otto Deutsch, Mozart - A Document Biography, trans. Eric Blom (Adams & Charles Black: London, 1965) pg. 156.

motives in the orchestra, Mozart is able to draw the various components of a movement together, and bind them into a single cohesive unit. In concept, the technique foreshadows Beethoven's efforts towards a motivically interwoven symphony.

KYRIE


The opening movement of the work utilizes many of these techniques to great effect. A highly imitative style together with economic management of thematic material distinguishes the Kyrie as one of the most unique movements within the Mass.

Four important motivic/thematic gestures are presented within a thirteen-measure introduction, one of the longest found in all the Mozart Masses.

Fig. I


(measures 1-2)

a)
Violin I




(measures 6-8)

b)
Violin I/II



(measure 11)

c)
Violin I/II



(measures 12-13)

d)

Cello/Bass



These gestures gain special structural significance as they re-appear throughout the remainder of the movement. They provide a common point of reference between the various sections, thus aiding in the unification of the movement.

The main body of the Kyrie (measures 14 to 83), uses Sonata form for its structure. The exposition (measures 14 to 42) begins with an imitative passage that incorporates two different subjects. The subjects are always featured simultaneously, and because of the invertibility of the material, appear in various voice combinations. Such combinations include bass/tenor (measure 14), soprano/alto (measure 15), bass/alto (measure 17) and tenor/soprano (measure 19).

As the fugue develops, the orchestra acquires independence from the chorus by restating material first heard in the introduction. At measure 21, for example, the violins present the opening two-measure motive in a loosely imitative fashion. The orchestra then continues to recapitulate the remaining introductory material. The orchestral material between measures 21 and 41 can be described as a slightly expanded version of the opening introduction.

Fig. II

(measures 21-24)

Violin I/II



The second thematic area of the exposition occurs at measure 33 with the text "Christe eleison." Contrast with the fugue is achieved through a change in texture and orchestration, as Mozart adopts a homophonic style of writing and composes the passage for solo quartet. The "Christe eleison" is unusually short, lasting only five measures. The brevity of this section, as well as that of the codetta (measures 38 to 41), is contingent upon the duration of the introductory material remaining in the orchestra: at this point only eight measures remain in the introduction's recapitulation, which began half way into the fugue. As a result, Mozart is forced to keep the length of the second subject quite short.

Measure 43 marks the beginning of the development. Material from the introduction (see Fig. Ic) is employed to form a sequential passage. After its discontinuation at measure 48, Mozart begins to modulate into E minor. Here too the orchestral accompaniment is derived from the introduction.

Fig. III

(measures 49-50)
Violin I/II



At measure 51, E minor is firmly established with the beginning of a new imitative passage. Unlike the first fugal section of the movement, this passage is highly modulatory in character. Founded upon the circle of 5ths, each entrance of the subject and countersubject (measures 51, 53, 55, and 57) signals a shift in tonality (e-, a-, d-, and

G+ respectively). The G major statement, which serves as the dominant arrival, allows a smooth transition into the recapitulatory fugal exposition that follows at measure 59.

The recapitulation is an exact duplicate of the exposition with three important differences: first, only the latter half of the fugue is recapitulated; second, there is no modulation to the dominant; and third, the coda is more extensive than its expository counterpart. As if to summarize the entire movement, the last two measures of the coda restate the two fugal subjects in counterpoint with the initial introductory motive

In general, the Kyrie uses motivic elements from the introduction to inter-relate all parts of the entire movement. The result is an excellent display of Mozart's contrapuntal skill, and economic, concise control of motivic detail.

GLORIA

The Gloria movement follows a model common in Masses of the Classical period. It is divided into three contrasting sections: "Gloria (Section A), "Qui tollis" (Section B), and the concluding "Quoniam tu Solus" (Section A') which incorporates an extensive closing fugue. Although each section contains its own substructure and musical identity, unity is achieved through the re-appearance of certain themes and motives. Dramatic effect, one of the movement's most distinguishing characteristics, is achieved through textural, harmonic and rhythmic contrast.

Section A (measures 1 to 39) of the movement comprises two subsections. Subsection I (measures 1 to 21) is characterized by the use of full chorus and orchestra, while subsection II (measures 22 to 39) employs only soloists and a sparse orchestral

texture. Additional contrast is achieved through the use of different compositional styles. Subsection I, for instance, is homophonic in texture while subsection II exhibits both contrapuntal characteristics (measures 28 to 32) and arioso style (measures 23 to 26).

For the most part, subsection I is harmonically stable, exploring only the tonic and dominant keys. Subsection II, by contrast, is more adventurous. The fugato of measure 28, for example, tonicizes keys such as A minor (measure 28), D major (measure 30), G major (measure 31), and C major (measure 32). Through use of German augmented sixth chords, Mozart further tonicizes the keys of E major and D major before finally returning to the dominant key of G major at measure 38.

Certain phrases of text within both sections are given special emphasis through the use of contrasting dynamics and special harmonic treatment. For instance, "bonae voluntatis" is highlighted through a sudden decrease in volume, whereas the "Jesu Christe," of subsection II (measures 33 and 34), is emphasized through the application of augmented sixth chords.

The "Qui tollis" section forms the nucleus of this large scale ternary design. It is characterized by harmonic instability which, within 29 measures, progresses from G minor to F minor (measure 49) to D minor (measure 60) and finally to the dominant of C major. The harmonic turbulence contributes to this section's highly developmental character. Formally, the section consists of three repetitions of one basic idea which is first stated in measures 40 to 48. The passage, re-appearing at measures 49 and 60, is then treated in a sequential manner. Fittingly, the use of musical repetition coincides with the textual repetition to which it is set (Qui tollis pecata mundi, miserer nobis).

The most distinguishing characteristics of the "Qui tollis" is its highly dramatic character. The use of silence, contrasting dynamics, and chromaticism contribute much to the atmosphere. For example, each phrase begins with a choral exclamation that terminates with an extended pause of silence (measures 45, 54, and 65). The consequent phrases are then given additional emphasis through contrasting dynamics and chromaticism. For example, "miserere nobis" (measures 46 to 49), which is highlighted by a sudden decrease in volume, facilitates a modulation to F minor. The second "miserere" (measure 66) also incorporates a dynamic reduction as well as chromaticism as it begins a modulation back to C major. (Note the expressive use of the diminished 7th leap in the soprano).

The setting of "suscipe deprecationem nostram" shares many characteristics with the "miserere" passages (i.e. chromaticism and sudden dynamic changes). However, the most distinguishing feature of this passage is the use of severe rhythmic accentuation (fp) on weak syllables of the text (measures 56-57). The jarring effect of these displaced accents creates a foreboding atmosphere that makes the passage the most dramatic of the entire movement.

Primo tempo at measure 70 marks the beginning of the movement's recapitulation (A'). The recapitulation is much more condensed than the material found in the initial section. Because there is less text to set, there is less opportunity for melodic repetition. Mozart repeats melodic material only when the text itself is also somewhat repetitive (i.e. "Tu solus Dominus," and "Tu solus Altissimus").

Remarkably, the recapitulation presents material in a different order than that

found in section A. For example, the material appearing in the orchestra in measure 70 to 72 originally appeared directly after the material now found in measure 73 when it was presented at the beginning of the movement (measure 1 to 7). Similarly, the material found between measures 75 to 79 originally occurred after the material featured at measure 80. The reason for the reversal of events in the first instance was to provide a smooth transition back to the tonic. In the second instance, Mozart altered the order of events to avoid a modulation to the dominant, thus allowing the final portion of the movement (the fugue) to proceed without interruption.

One subject and two countersubjects are used consistently throughout the fugue. Consequently, there is little episodic development. The main subject is introduced in the tenor at measure 83, followed by countersubjects 1 and 2 in the alto and soprano respectively. It should be noted that countersubject 1 is derived from the string figure previously featured in measure 5 of the movement, thus motivically the fugue is intertwined with the rest of the movement.

The fugue can be divided into five segments: four expositions and a coda. In each exposition, the main voice entries of the subject are always presented in the order of TBSA. In general, one can say that the fugue in the Gloria consists of a gradual condensation of temporal relationships between subject entries from exposition to exposition. For example, exposition I (measures 83 to 92) features the subject every ten beats, while exposition III (measures 108 to 115) presents it either every six or ten beats. Exposition IV (measures 116 to 123) continues the trend by presenting the subject in stretto at one-measure intervals.

Exposition II (93 to 107), on the other hand, is more unpredictable both in terms of subject presentation and harmonic stability. The result is a highly developmental character. No pattern of subject presentation is evident in exposition II. As for its harmonic structure, the passage passes through the keys of A minor (measures 95 to 98), E minor (measures 99 to 101), D minor (measure 102), F major (measure 103), and G major (measure 106). The tonic is re-established in exposition III and is maintained for the rest of the movement.

The last six measures of the movement serve as a coda. For the most part, the choir repeats the cadential gesture that closed exposition IV. During the last six measures, the orchestra resumes playing the motivic figure that was originally introduced in measure 5 of the movement, and which formed the basis of the first countersubject in the closing fugue.

Like the Kyrie, the Gloria is bound together by the re-appearance of certain key motives. Additionally, however, the Gloria includes musico/dramatic devices which help to enhance the meaning of the text.

CREDO

The Credo is the only movement of the mass in which the text is divided into a series of individual sections. The sections are so unique in character from each other that it is easy to think of them as separate movements.¹⁵ Each has its own formal construction, compositional style, and its own means of enhancing the meaning of the text. Despite

¹⁵ The Cantata Mass genre, which condones the division of the text into individual movements, was a popular convention of the day.

relative differences between the sections, however, the movement's unity is maintained through the re-appearance of certain motives and themes.

Fig. IV

(measures 1-4)

Violin I/II



Section I (measures 1 to 84) is in Sonata form. The first 39 measures constitute the exposition, measures 40 to 61 the development, and measures 62 to 84, the recapitulation. Throughout the section, Mozart constructs his phrases through repetition and sequential management of two-measure fragments. These units are, in turn, linked together to form larger structures. For example, Theme I (measures 1 to 17) is constructed of a series of repeated two-measure fragments which when combined, form the entire structure of the opening theme. Theme II (measures 18 to 29), is constructed in a similar manner. Unlike theme I, however, treatment of the two measure segments is more sequential.

Though themes I and II share similar phrase structures, the two are quite different in character. Theme I, which utilized all the choral and orchestral forces, is quite majestic and stately. Theme II, on the other hand, is more lyrical and reflective, being set for two solo voices (soprano and tenor) and a reduced orchestra. The return of the full chorus and orchestra at measure 29 signals a return to the textures and rhythmic figures first heard in the opening measures.

The development portion of section I begins at measure 40. There is little activity by way of motivic development, as one would expect in most development sections. (Many development sections of the Classical period are characterized by harmonic instability and motivic fragmentation.) Instead, Mozart continues with a homophonic style that employs the same phrase characteristics established in the exposition (i.e. an additive process of two-measure segments). Mozart does, however, begin to explore a variety of key areas which produces a distinct developmental character. Though beginning in G major, the passage quickly modulates to A minor at measure 43. By measure 50, the music arrives at F major only to pass to the relative minor (D minor) at measure 57. The tonality of D minor, however, is not firmly established until the beginning of the recapitulation five measures later. The passage ends unresolved with a half cadence (V of C) at measure 61.

The recapitulation which begins at measure 62, is somewhat unusual in that it omits a return of the opening theme. Instead, the recapitulation begins with theme II, however, here it is arranged for solo voice trio rather than a solo voice duet, as it appears in the exposition. The full chorus and orchestra enter at measure 72 presenting material first heard at measure 34 of the exposition. Though the melodic content of the two passages is completely different, the sections are, nevertheless structured upon the same harmonic progression, and share the same orchestral accompaniment. Mozart's decision to alter the choral writing in the return of this passage stems from his desire to intensify the meaning of the text. The descending leaps in the soprano and bass, together with the descending harmonic sequence reflect the meaning of the word "descendit."

Section II of the Credo (measure 85 to 109) is defined by a complete change in tempo, style and mood. Marked "Adagio ma non troppo," this portion of the movement is generally more contrapuntal and dramatic than the preceding section I.

Formally, section II can be divided into two subsections: Subsection I is a setting of the "Et incarnatus" text, and subsection II is a setting of the "Crucifixus." Although both subsections incorporate a common main theme, the two are quite distinct in terms of character. The "Et incarnatus," which is set for solo voice quartet, is lyrical and subdued. The "Crucifixus," on the other hand, is much more intense and dramatic as it draws upon the full use of choir and orchestra.

In the "Et incarnatus" passage (measures 85 to 96), the main theme is stated in a two-measure orchestral introduction. Two phrases follow, at measures 87 and 93, in which the soloists briefly present the theme in imitation. In the first phrase, the voice entries of the theme occur in the order of SATB, and in the second phrase they occur in the reverse order of BTAS. In both cases, a homophonic style is eventually adopted to bring the phrase to a close.

Subsection II follows at measure 97 with the entrance of the full choir and orchestra. Like the preceding subsection, the passage begins with imitative counterpoint (TASB) and ends homophonically. Although a new subject is featured in the imitative passage, the main theme of the "Et incarnatus" is preserved in the orchestra and serves as a counter-subject. The result is a motivic interrelationship between subsections I and II.

Despite the impressive contrapuntal display, the section's most remarkable feature

is the special consideration given to the text during the homophonic passages. Chromaticism, contrasts in dynamics and tessitura, as well as special harmonic effects are used to highlight the meaning of the text. For example, in the phrase "sub Pontio Pilato" both dynamic contrast and chromaticism are exploited. The subdued dynamic together with the descending chromatic melodic line (measures 102 to 104) specifically allude to the word "sub," meaning under. The word "passus" (suffered) is then highlighted in measure 105 by a sudden expansion of volume and vocal range, as if to imply a cry of anguish. The text of the closing phrase, "et sepultus est" (and was buried), is musically reflected by both another sudden drop in volume and a descending chromatic line. The passage ends unresolved (V of C) at measure 108, relying on the commencement of section III ("Et resurrexit") for resolution. As a result, a sense of expectation and inevitability regarding the resurrection is achieved.

All suspense dissipates with the initiation of section III (measure 109 to 140), the shortest and most energetic passage of the Credo. A faster tempo (*Molto allegro*) in combination with a motoric bassline creates a vitality unique to the section.

Formally, the section can be divided into four subsections: A, B, A' and Coda. Measures 109 to 118 ("Et resurrexit") constitute subsection A, measures 118 to 129 ("Et iterum venturus est") subsection B, measures 129 to 136 ("cujus regni") subsection A', and measures 136 to 140 ("non erit finis") the Coda.

Of all the subsections, only subsection B exhibits evidence of an inner formal design: by beginning and ending the passage with similar material (measures 118 to 120 resembles measures 126 to 127), the passage has its own tri-partite construction.

Despite its brevity, section III contains a variety of musico/dramatic events. Like the previous section, section III uses homophony and dynamic contrast to great dramatic effect. The homophonic style of writing employed throughout the section creates a highly declamatory and jubilant character fitting of the text. This character is briefly disrupted in measures 126 to 130, however, as Mozart reduces the dynamic level and lowers the tessitura of the voice parts to colour the phrase "et mortuos"(and the dead). The closing sequential passage (measures 133 to 139) provides an additional opportunity for Mozart to intensify the meaning of the text. To emphasize the immortality of Christ's reign, Mozart repeats the word "non" several times in the phrase "cujus regni non erit finis" (and his kingdom shall have no end).

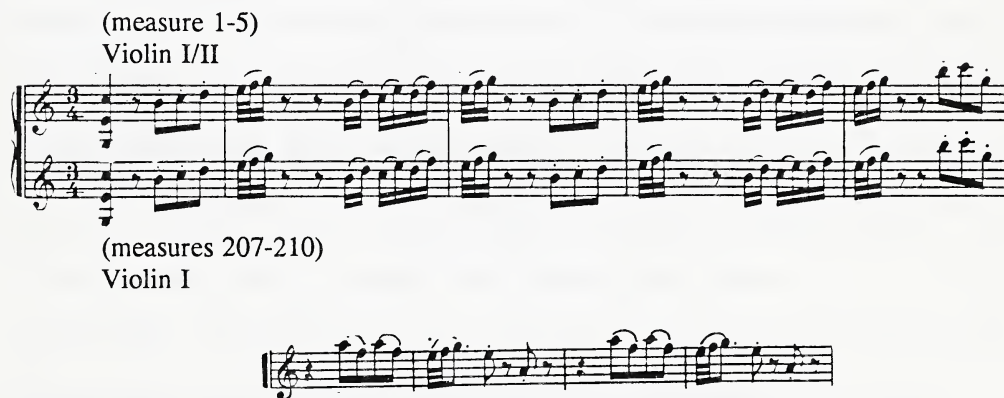
A lengthy orchestral introduction begins section IV (measures 141 to 253), the most lyrical portion of the Credo. For the first time in the mass, Mozart does not attempt to display compositional mastery through contrapuntal or textually descriptive means. Instead, he experiments with a lyrical, arioso style, that would later become a standard feature of his masses. Formally, the section is strophic in design. The twenty-five measure introduction, which forms the longest orchestral interlude of the work, establishes a general format that is adopted and expanded upon in the two succeeding strophes. Three melodic ideas are presented in the introduction. The first (material A) extends from measure 141 to 147, the second (material B) from measure 148 to 156, and the third (material C) from measure 157 to 165.

The return of material A, presented by the soprano soloist at measure 166, marks the beginning of strophe II. As expected, material B follows at measure 174 with the

entrance of the chorus. A brief digression from the prescribed order of events follows at measure 182 as the soloist presents newly-composed material. By measure 187, however, the orchestra restates material C as accompaniment to the soloist, who continues to sing completely new material. The orchestra continues with material C at measure 193 when the chorus enters with a cadential gesture to close the passage.

The final strophe of the section begins at measure 207 with the return of the soloist. Unexpectedly, the soloist does not restate material A. Instead, completely new material is presented above an accompaniment that incorporates an ornament reminiscent of the figure used throughout section I of the Credo. The re-appearance of this figure helps to establish an interrelationship between the two sections.

Fig. V



The chorus enters at measure 215 with a final statement of material B. Material C follows at measure 223 as accompaniment to another solo passage. The chorus answers at measure 229 with a cadential gesture similar to the one used to end strophe II. After cadencing at measure 237, a sixteen-measure coda follows which, for the most part,

continues to exploit material C.

Unlike the preceding sections of the Credo, section IV proceeds directly into the next segment without a break in musical activity. Previously, brief pauses of silence were employed to separate the sections from each other. In this case, Mozart includes in the coda four measures of additional orchestral material (measures 250 to 253) which serve as a transition to the next section.

Section V (measures 254 to 281) functions as the movement's recapitulation, for it re-states the first two themes of section I. Measures 254 to 269, for example, are virtually identical to the opening seventeen measures of the movement. The restatement of theme II (measure 270 to 279) is borrowed from the latter portion of section I (measure 62 to 72) rather than its exposition (measures 18 to 29) in order to avoid a modulation to the dominant. The section abruptly ends at measure 279 as Mozart inserts a two-measure Adagio setting of the word "mortuorum" (from the dead). The contrast created by such a rapid change in mood, colour, and tempo effectively emphasizes the word's importance.

The final portion of the Credo, "Et vitam venturi saeculi," follows at measure 242. As was commonly done in Masses of the Classical period, the text is set as a long, complex fugue. Unlike the closing fugue of the Gloria, this setting is more extensive and developmental, due to the constant fragmentation and manipulation of the subject.

The fugue begins with a conventional exposition (measures 282 to 302) that presents the subject every five measures in the order BTAS. Unusually, little new material is employed in counterpoint with the fugal entries. Instead, the voices restate the first four measures of the subject and then continue with a five measure syncopated

passage. The syncopated gesture generally serves as countersubject material.

The first episode of the fugue begins at measure 303 and extends to measure 319. Only three complete statements of the subject and countersubject are presented in the passage: The first statement appears in the bass at measure 303, accompanied by fragments of both the subject and countersubject; the second statement, which appears in the key of A minor, begins at measure 310 in the tenor; and the third statement, in the key of D minor, occurs at measure 314 in the alto. Similar techniques to those of the exposition are employed throughout this passage, as each statement is accompanied by fragments of both the subject and countersubject in the other voice parts.

This entrance of the soprano at measure 319 marks the beginning of episode II. Unlike the previous segment, this passage is characterized by the use of fragmentation and sequential modulation. Instead of presenting a complete statement of the subject, Mozart divides the subject into smaller components and presents them in counterpoint with each other. A highly modulatory quality results when these components are treated sequentially. For example, the subject fragment presented in the soprano at measure 319 is repeated one step higher at measure 324, facilitating a modulation from G minor to D minor. The music then continues in a descending sequential passage to progress, via a circle of 5ths, from D minor (measure 325) to F major (measure 333). The passage ends in F major with a flourish of scale-like gestures. After cadencing at measure 339, two measures of additional material provides a transition to the next major portion of the fugue.

From measures 341 to 357 (episode III), Mozart continues this process of

fragmentation and sequential modulation. The first two entries involve the initial three notes of the subject only. However, with the entry of the third voice (tenor), a hocket - like effect incorporating the first eight notes of the subject is created between the soprano and tenor. This fragmented treatment of the theme continues for another six measures before a complete statement of the subject returns at measure 350 in the soprano. The passage closes with a gesture similar to that found earlier in the fugue at measure 307.

In episode IV (measure 357 to 369) two complete statements of the subject are presented in the tenor (measures 357 and 364). In conjunction with these statements, Mozart provides stretto entrances of the first half of the subject in the other voices but then continues with free counterpoint.

The F major cadence at measure 369 initiates the next episode of the fugue. Mozart returns to a fragmented style of writing, the bass and alto presenting the first three notes of the subject alternately in a rising sequence, while, the soprano and tenor answer with a fragmented version of the syncopated countersubject. This develops into a descending sequential passage, treated canonically between the bass and alto, which utilizes the first half of the subject (measures 373 to 385). The accompanimental figures in the soprano and tenor are derived from either the latter portion of the subject or from the countersubject. The end of the passage coincides with the dominant arrival at measure 385. The importance of this moment is highlighted by a complete halt in choral and contrapuntal activity, while the orchestra prolongs the dominant for an extra two measures.

The tonic finally returns at measure 386, coinciding with the initiation of yet

another episode of the fugue. The passage presents the first half of the subject as well as its answer in stretto and culminates with a cadential gesture derived from the latter half of the fugue subject. In fact, between measures 392 to 401, all parts recall this scale-like figure, the alto and bass quoting it in inverted form.

The coda, beginning at measure 397, no longer utilizes the first half of the fugue subject, or fragments thereof. Instead, a cadential progression loosely associated with the second portion of the subject (see bass line), is used for the musical material. At this time, the orchestra acquires new independence from the chorus by playing a trill figure reminiscent of the unifying gesture used throughout the movement.

In summary, the fugue appears to be a study of stretto technique with a subject that cannot be successfully treated in this manner in its entirety. Therefore, fragmentation of the subject is often employed giving the fugue a highly developmental character.

Unlike the Kyrie and Gloria, the text of the Credo is organized in a series of individual sections. As a result, close attention is given to the atmosphere and meaning of each portion of text. Every section has its own independent formal design, and is distinguished by a unique musical characteristic (i.e. the homophony, counterpoint, lyricism, text sensitivity). Despite these relative differences, a sense of unity is established by the reappearance of certain motivic and thematic elements throughout the movement.

SANCTUS

The Sanctus is the shortest of all the movements within the Missa Longa. Unlike the previous two movements, Mozart avoids dividing the text into a series of highly contrasting, individualistic segments. As a result, there is little need for motivic interrelationships in order to join the movement's various formal components together. Despite the movement's brevity, a distinct musical identity is achieved through the use of advanced compositional techniques (i.e. counterpoint, dramatic effect, and numerological symbolism).


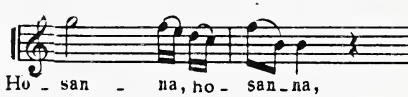
The Sanctus is organized into three sections: the first, measures 1 to 16, is a homophonic setting of the Sanctus text, the second, measures 17 to 32, is a fugato setting of the "Hosanna," and the third, which is a continuation of the "Hosanna" text, briefly recapitulates the opening few measures of the movement.

The opening segment contains two subphrases, each corresponding to a different portion of text ("Sanctus Dominus Deus," and "Pleni sunt coeli et terra"). Though similar in style, the two subphrases employ different extra-musical devices. For example, subphrase I incorporates numerological symbolism with the repetition of the opening melodic figure: the thrice repeated "Sanctus" motive, in conjunction with the triple meter and tripartite form is perhaps symbolic of the Holy Trinity. Subphrase II, which is highly dramatic in character, differs from subphrase I in that it uses strong dynamic contrast and rhythmic accentuation. The passage is similar, in this respect, to measures 57 and 58 of the Gloria.

A fugal exposition, set to the text "Hosanna in excelsis," comprises the second

portion of the Sanctus. The voices, beginning with the bass and moving up to the soprano, enter every two measures. After each voice has presented the subject once, the bass reiterates the subject while the soprano restates material from subphrase I. After the bass echoes this gesture from subphrase I at measure 30, the fugue cadences at measure 33 and a transition is made to the final section which is a restatement of the first six measures of subphrase I.

Fig. VI

<p>(measure 7) Soprano</p> 	<p>(measure 28) Soprano</p> 
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BENEDICTUS

The jubilant energy of the Sanctus is replaced by a more reflectively lyrical style in the Benedictus. As with most settings of the Benedictus test, the movement is written primarily for solo voices, and explores an arioso style of writing. The movement's most remarkable feature, aside from the fact that it is the only movement not written in C major, is the way in which it is formally designed. Based on a Sonata format, the movement also incorporates choral ritornelli set to the "Hosanna" text. The interspersing of the "Hosanna" text throughout the movement is highly irregular, for rarely does one see the "Hosanna" integrated into the main portion of the Benedictus text.¹⁶ Because the

¹⁶ Mozart experimented with this style only once before in his mass K. 139.

"Hosanna" text frequently reappears throughout this movement, a repetition of the Sanctus "Hosanna" is unnecessary.

Two themes and a choral ritornello comprise much of the movement's thematic content. The main theme, presented by the tenor soloist at the beginning of the Benedictus, plays an active role throughout the remainder of the movement. Not only is it restated in canon during the recapitulation (measure 35-40), it also serves as the main thematic component of the development.¹⁷ The second theme, first presented at measure 9 by the soprano soloist, plays a less active role since it reappears only in the recapitulation. All remaining formal components (i.e. transitions, codas, and codettas) incorporate a common choral ritornello that is homophonic and somewhat antiphonal in design. It is in these passages that the "Hosanna" text is articulated.

In terms of style, mood and scoring, the Benedictus is perhaps the most conventional movement of the work. Written for solo voices in a contemplative style, the movement epitomizes common compositional practice for this part of the mass text. Textually, however, the movement radically departs from convention since it integrates the "Hosanna" text within the text of the Benedictus. As a result, the Benedictus distinguishes itself as yet another extraordinary movement within an already exceptional work.

¹⁷ The development consists of a fugal exposition that uses the main theme as its subject.

AGNUS DEI

The Agnus Dei, the final movement of the work, follows a standard model commonly found in masses of the time. The movement comprises two separate sections which differ in mood, tempo and character. The first, "Agnus Dei," is broad and majestic in style, whereas the second, "dona nobis pacem," is faster and more jubilant. For the first time in the Mass, no attempt is made to motivically unify the sections. Instead, each section has its own individual musical identity and formal construction.

The form of the first half of the movement can be interpreted in two ways: the harmonic structure suggests Sonata form, while the presentation of melodic material is chiasmic in design. In terms of the Sonata format, the initial ten measures function as the section's exposition: measures 1 to 4 present the main theme, measures 5 to 6, the transition, and measures 7 to 10, the subordinate theme. A developmental passage which, for the most part, exploits material from the transition and subordinate theme, follows at measure 12, and extends for a total of twelve measures. This passage is highly modulatory and is characterized by the use of melodic and harmonic sequential manipulation. Between measures 19 and 23 for instance, the musical material progresses through a circle of 5ths. By measure 25, the chorus recapitulates the opening theme to bring the section to a close. It is interesting to note that the recapitulation ends with a half cadence, facilitating a smooth transition to the final section of the movement.

In addition to the Sonata format, Mozart presents all thematic material in a chiasmic fashion. If measures 1 to 4 represent thematic area A, and measures 5 to 10, thematic area B, it becomes clear that the material reappears in the opposite order from measures

15 to 29. These sections frame a contrasting central section that extends from measure 12 to measure 15.

Throughout the opening section, Mozart strives to make the music reflect the text. Thematic material B (measures 5 and 15), for example, incorporates diminished intervals, such as the tritone and the diminished 7th, to colour the text: "misere nobis" (have mercy on us). The resulting dissonance adds a plaintive quality befitting of the passage.

The Allegro, at measure 30, signals the beginning of the final portion of the movement. Jovial in mood and witty in style, the section is characterized by the frequent repetition of selected themes and motives. As a result, the form can best be described as Sonata-Rondo.

All essential thematic material is presented in the first two measures of the exposition (measures 30-51). The main theme, sung by the bass soloist, is presented above an accompaniment that incorporates two countersubjects, the second of which is an inversion of the first. The chorus follows in measure 34 with a passage in which all three gestures are presented. In subsequent restatements of the ritornello, the main subject is generally presented in the upper two voices, and the countersubject, with its inversion, in the lower two voices.

Four additional statements of the main theme (measures 38, 40, 46 and 50) in conjunction with a dominant arrival (measure 46) constitute the remainder of the exposition. At measure 38, the tenor and soprano soloists present the subject in succession before the chorus enters (measure 42) with a cadential gesture to prepare the dominant arrival. The dominant arrival, however, is postponed for two measures while

the solo trio (SAT) sings a succession of six-three chords. Only when the subject returns in measure 46 (sung by the bass soloist) is the dominant key firmly established. The entire four-measure passage is again repeated before the development commences at measure 52.

The development, measures 52 to 64, is quite short, consisting of only a brief sequential passage followed by a dominant prolongation. The sequence, which repeats measures 52 to 55 one step lower, ends with a series of choral exclamations. A brief modulation back to the tonic at measure 64 completes the development and helps to provide a smooth transition into the recapitulation.

The recapitulation, measures 65 to 106, follows the general model given in the exposition, with two important exceptions: because a modulation to the dominant is avoided, Mozart uses different voice combinations in his solo passages to compensate for the lower tessitura; the choral ritornelli are altered to demonstrate Mozart's contrapuntal expertise. For example, the ritornello occurring at measure 87 inverts the material so that, for the first time, the subject appears below the two countersubjects. Furthermore, the ritornello appearing at measure 91 demonstrates the invertability of the countersubject material since the principle countersubject is placed below its inversion in the bass line. In short, the ritornelli of the recapitulation, exploit the possibilities of invertability offered by the thematic material.

The final twelve measures serve as a coda for the movement. The soprano and tenor soloists restate the theme between choral outbursts which repeat the cadential gesture featured in most of the ritornelli. The movement ends with a final statement of the

ritornello sung in augmentation.

The final movement of the mass explores a variety of different moods ranging from the majesty of the "Agnus Dei" to the despair of the "miserere" to the joy of the "dona nobis pacem." The structural design of the first section is an unusual combination of Sonata form and a chiastic design of thematic presentation. The second section, with its frequent repetition of thematic material closes the movement with an optimistic, vibrant tone which, for the most part, pervades the entire work.

CONCLUSION

Inexplicably, the Mozart Missa Longa, K. 262, has been excluded from the standard choral/orchestral repertoire. Though Mozart wrote the mass at an early age, the work exhibits fine craftsmanship and artistry with its tightly knit form, sensitive text consideration, well-wrought counterpoint and memorable melodies.

The form of the work is simple and effective, each movement being organized in either a Sonata or Ternary format. Larger movements, such as the Gloria and Credo, are broken into smaller independent units which themselves employ Sonata and Ternary forms.

Text setting is given special consideration. First, musical phrase structure and text are wedded so that a change in one results in a change in the other. Second, melodic design, harmony, rhythm, and texture are used to enhance the meaning of the text. Compositional skill is further demonstrated in Mozart's contrapuntal writing. Extended fugues are featured in the Kyrie and at the end of the Gloria and Credo. Though

somewhat academic, the fugues are well crafted, and involve sophisticated compositional techniques including invertible counterpoint, stretto, hocket, and fragmentation.

Most noteworthy, however, is the way in which Mozart unifies many of his movements, particularly those that have been divided into smaller units. Recurring motives are used to thematically bind the otherwise disparate subsections of a movement, and thus partly foreshadows Beethoven's efforts towards a motivically inter-related symphony.

Because of the efficient structure, well-crafted fugues, motivic detail and text sensitivity, the work is worthy of more frequent performance. Indeed, of all the early masses written by Mozart, the Missa Longa, K. 262, is possibly his best. Surprisingly, however, the work continues to be ignored by scholars and performers alike.

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APPENDIX I

Overall Continuum

Based on Length and Orchestration

Category	K.	Length	Orchestration
Brevis	65[61a]		"Church Trio"
	194[186h]		
	49[47d]		
	275[272b]		
	192[186f]		Trumpets and Timpani
Brevis	220[196b]		
et	259		
Solemnis	258		
	337	570+ mm	
	317		
	257		
Solemnis/	262[246a]		
Longa	167		
	66		
	139[47a]		
	427[417a]		

Julie Schnepel. "A Special Study of Mozart's Hybrid Masses",
Mozart-Jahrbuch 1898/90, page 66.

(Kyrrie)

	EXPOSITION I	EXPOSITION II	DEVELOPMENT	RECAPITULATION
over-all form	1	114	59	83
measures		(Theme I)(Transition)(Theme II)(Codetta)		(Theme I) (Theme II)(Coda)
subsections		10 + 3 + 6 + 5 + 5	5 + 3 + 8	7 + 5 + 5 + 8
key	C +	C +	vii 4 vii 4 (circle of 5ths) ii 3 iii 3 vi 3 e, a, d, G	C +
text	N/A	Kyrrie Eleison, Christe Eleison		
tempo	Allegro (moderato)			

(Gloria)

	A			B(Rondo)				A'				
over-all form	1	15	39	40		69	70	73	83	93	108	116
measures		A	B	a	b	a	a	d	Exp. I	II	III	IV CODA
subsections	(4 + 5 + 5 + 8)	(17)		6 + 3	6 + 3	5 + 6	4 + 4	3 + 2 + 5 + 3	10 + 15 + 8 + 8 + 6			(CODA)
key	C+		G+	g-	f-	d-		G+ C+	C	(a,e,d,F,G)	C	
text	Gloria			Qui tollis				Quoniam	Cum Sancto			
tempo	Allegro Spiritoso			Andante				Tempo I				
meter	4			3			4	4				
	4			4								

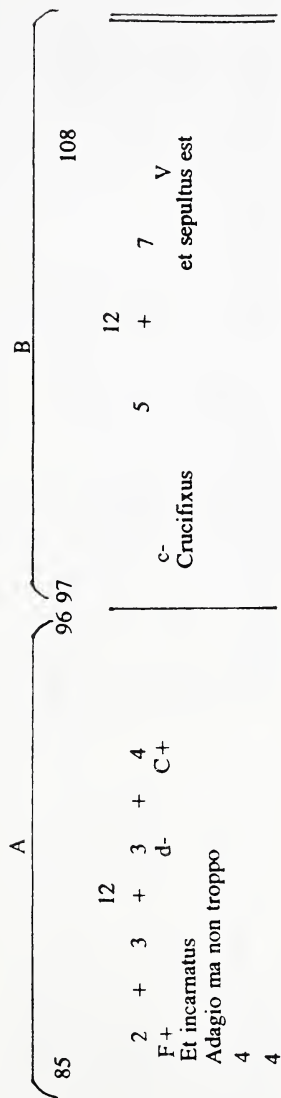
EXPOSITION				DEVELOPMENT				RECAPITULATION							
a		b		c		d		e		b'		c'			
Theme I				Theme II											
1	17	18	12	29	10	40	10	50	12	62	72	84			
	+	8	4 + 4 + 4	4 + 4	4 + 6	4 + 4 + 4	4 + 2 + 2	4 + 2 + 2	4 + 4 + 4	10	13				
9	+	4	4 + 4	2 + 2	2 + 2	2 + 2	2 + 2	2 + 2	2 + 2	4 + 6	6 + 3 + 4				
5	4	4 + 4			a-	Deum de deo	F + d-	C +	2 + 2	C +	Qui propter	Descendit			
C +		G +		Et in unum	Et ex patre		Genitum								
Credo															
Allegro															
3															
4															

over-all form

measures
subsections

key
text
tempo
meter

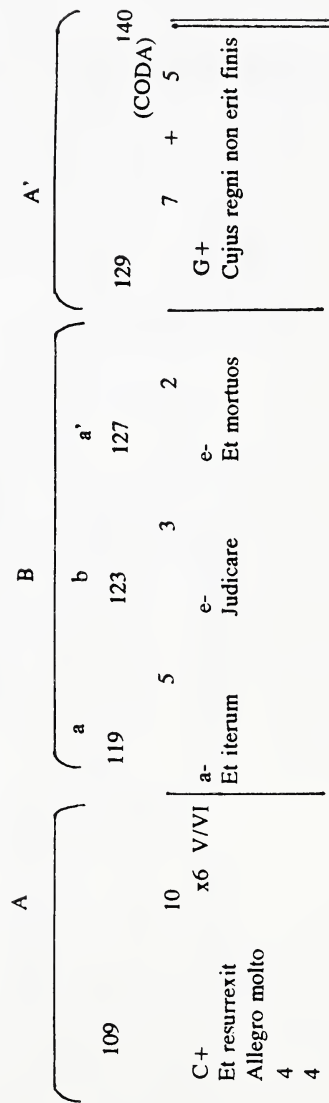
(Credo - et Incarnatus)



over-all form
measures
subsections

key
text
tempo
meter

(Credo - et Resurrexit)



over-all form
measures
subsections

key
text
tempo
meter

[illegible]

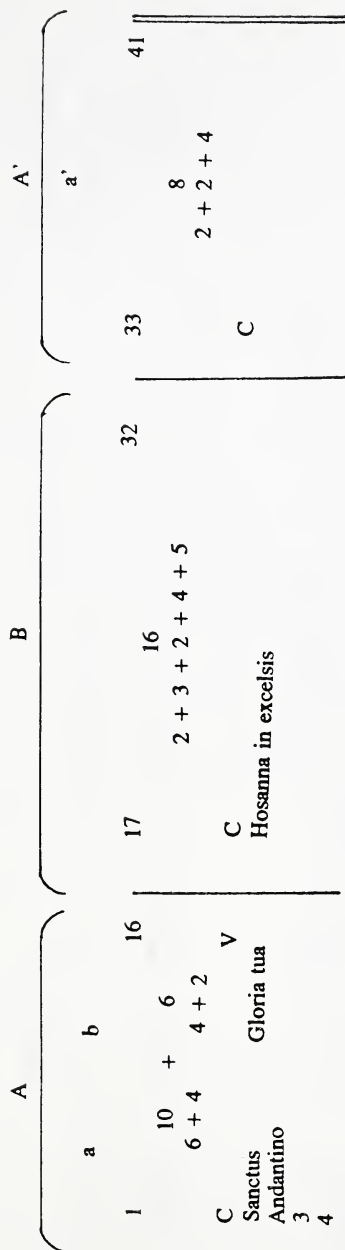
RECAPITULATION		
	a	b
over-all form	254	270
measures	4 + 4 + 8	4 + 6
subsections	2+2 2+2 2+6	
key	C+	V
text	Et unam sanctam	Et expecto resurrectionem
tempo	Allegro	
meter	3	
	4	

(Credo - et Vitam Venturi)

	EXPOSITION			EPISODE I			EPISODE II			BRIDGE		
over-all form measures	282		302	310	314	319	324	331	339	341		
key	C +			a -	d -	g -	d -	F +	F +	F +		
text	Et Vitam		Venturi Saeculi, Amen									
tempo	Allegro											
meter	2		2									

	EPISODE III			EPISODE IV			EPISODE V			EPISODE VI			CODA	
over-all form measures	345	348	350	357	366	369	385			386	400	401	406	
key	g -	a -	e -	G +	F +	Sequence	V	C +		C +				

(Sanctus)



over-all form
measures
subsections

key
text
tempo
meter

(Benedictus)

EXPOSITION					DEVELOPMENT					RECAPITULATION			

(Agnus Dei)

EXPOSITION					DEVELOPMENT			RECAPITULATION	
1	5	7	11	12	24	25	29		
Theme I	Transition	Theme II	Bridge	c	Theme II	re-trans.	a'		
a	b				b'		5		
4	2	4	1 1/2	1/2 2 + 3 + 6	a- D+ G+ C+ f- G+ I	C	V		
C+	+	g-	G+	VI					
Agnus dei		Misere nobis							
Andante									
4									
4									

overall form I

overall form II

measures

subsections

key

text

tempo

meter

	EXPOSITION		DEVELOPMENT		RECAPITULATION	
	Ritornello				Ritornello	
over-all form	30	51	52	64	65	72
measures	8	6	8	4	8	6
subsections	4 + 4	4 + 2	4 + 4	4 + 4	4 + 4	4 + 4
	2+2	2+2	2+2	2+2	2+2	2+2
key	C+	a-	G+	7/ii ii	G+	C+
text	Dona Nobis Pacem			V7	I	
tempo	Allegro					
meter	4					
	4					

53



Department of Music
University of Alberta

In Recital

TIM HANKEWICH, conductor

Sunday, February 3, 1991 at 8 pm

Almighty and Everlasting God

Orlando Gibbons
(1583-1625)

Ave Maria (*Scala enigmata*) (1898)
from the *Quattro pezzi sacri*

Giuseppe Verdi
(1813-1901)

Missa Longa, K.262 (1776)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Wolfgang Amadeus Mozart
(1756-1791)

This recital is presented in partial fulfillment of the requirements for the Master of Music degree, Applied Music (Choral Conducting) for Mr Hankewich.

This project has been made possible
through study grants from the
Alma Mater Foundation and Alberta Culture.

Convocation Hall, Old Arts Building

